



VOL. I.

NEW YORK, SATURDAY, MARCH 27, 1880.

NO. 8.

### ✓ The End of the Lock-Out.

THE lock-out practically ended on Tuesday last. The sudden collapse was mainly due to the hasty action of one or two manufacturers under a misapprehension as to the intentions and concessions of other manufacturers. On Monday morning Haines Bros. had a conference with a committee of their men, the result of which, according to the men, was an unconditional surrender of the firm, and according to the firm, an unconditional surrender of the men. The men's version of the matter was promptly conveyed to the men of the other factories, and by the latter communicated to their employers. Presumably, as a result of this, Fischers' men later on the day received the following note:

NEW YORK, March 22, 1880.

Our employees can return to work unconditionally to-day.  
J. & C. FISCHER.

Still later in the day the Piano-Makers' Union made merry over the following:

J. & C. Fischer have called on me this morning, stating that they have offered their men to all return to work in a body, and they being my strongest competition, I hereby wish to say that I surrender in the same manner. I don't like to be left by workmen or bosses, and whether you wish to stick to agitating societies or not, I hereby say that I will not belong to any, and, for your own good, I enjoin you to drop such damaging business, for when I cannot hire you to work for me, and enable myself to make a fair profit in the production, I will lock out alone. Therefore, if you all wish to return to work at once as you left you can do so, and charge to me the beer for all hands to-day. I am working alone hereafter. Yours, &c.,  
C. D. PEASE & CO.

At three o'clock on Monday afternoon the Piano-forte Manufacturers' Society held a meeting at the Union Square Hotel. The firms of Behning and Pease were the only ones unrepresented.

Mr. Fischer explained that his shop had been opened under a misapprehension as to the agreement between the Messrs. Haines and their workmen. The other firms who had asked their men to return unconditionally made similar explanations, and then the following preamble and resolution were unanimously adopted:

Whereas, The closing of the factories of the members of the Piano-forte Manufacturers' Society of this city was not agreed upon and enforced for the purpose of compelling the men to accept less than fair and remunerative wages for their labor (as the publication of March 18, signed by the committee of the Piano-Makers' Union, claimed and set forth), but simply to establish the right of each employer to maintain that absolute control over the management of his business which is essential to its successful prosecution; be it

Resolved, That, in order to remove the misapprehension which exists in the minds of many, and to convince our workmen that we are contending for principles only, that each member of this society be permitted to employ what workmen he pleases, provided the latter agree not to attempt to dictate to their employers whom they shall or shall not employ, whom they shall or shall not appoint as foremen, or what apprentices they shall keep.

The meeting then adjourned, and in the evening one of the daily morning papers received the following note from the secretary of the society:

A. Weber has resigned from the Piano-forte Manufacturers' Society of New York.  
A. WEBER,  
No. 108 Fifth avenue.

On Thursday all of the men had returned to work except those of Weber, J. P. Hale, George Steck & Co., Wm. E. Wheelock, and Steinway & Sons. In most cases the men obtained what advance in wages they demanded, although Billings & Co. and Kranich

& Bach say they did not grant any advance. George Steck & Co's men have agreed to return to work on next Monday at an advance of 10 per cent.

Mr. Weber refuses to grant an advance, and so his men hold out.

Steinway & Sons signified their willingness on Thursday evening to accede to the men's terms, and their hands returned to work yesterday morning at a general advance of ten per cent. Wm. E. Wheelock's men returned to work on Thursday afternoon.

### Piano Recitals in Rochester.

[CORRESPONDENCE OF THE COURIER.]

ROCHESTER, N. Y., March 9, 1880.

THE fourth piano recital of H. C. Cook, the well-known pianist of this city, was given last evening at H. S. Mackie's concert and music rooms to a large and critical audience of over 350 of our musicians and artists. Mr. Cook was ably assisted by Miss Bertha E. Denel, the favorite contralto, who sang the vocal numbers in fine style, receiving hearty *encores*. Mr. Cook rendered all his selections in a thoroughly artistic manner, and was frequently applauded. After his performance of the Beethoven sonata he was enthusiastically recalled and responded with Thalberg's "Home, Sweet Home," which was magnificently executed. He used the Hazleton Brothers' new scale grand piano, the tone of which excites general admiration. The fifth and last recital of the present series will be given on Thursday evening, March 25, at the same convenient, comfortable and central music rooms over Mackie's piano, organ and music stores. L. E. M.

### ✕ The Phoneidoscope. ✓

IT has been demonstrated on various occasions that sound waves of different quality produce forms of various shapes, but this important fact is shown in a novel and interesting manner by a new instrument which has been invented, called the phoneidoscope. The phoneidoscope consists of a cylindrical, L-shaped brass tube, to the horizontal portion of which is attached an indiarubber tube and a wooden mouth-piece. At the termination of the vertical part of the instrument is a blackened brass disk, in which is an aperture. If the disk be now covered with a thin coating of soap and water, similar to the preparation used in blowing soap bubbles, and a voice or instrument be sounded close to the mouthpiece, a curious effect can be perceived in the soap film at the other end of the instrument. The vibration of the molecules of air in the tube is transferred to the film, and bands of rainbow-tinted color become apparent, varying in form as the voice or instrument changes, and assuming an endless variety of patterns. Change of pitch produces a noticeable alteration in the forms, and the same notes on different instruments are marked by variations in the patterns on the soap solution, the colors in which, as the tenuity of the film increases, become marvelously beautiful.

### New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 225,100. Piano-forte Agraffe.—Edward T. Bowlby, Dixon, Ill.

No. 225,289. Key-Pedal for Pianofortes.—Thomas H. Knollin, Syracuse, N. Y.

No. 225,550. Music-Leaf Turner.—Francis L. Becker, Galveston, Texas.

### ✓ On the History of Musical Pitch.

—BY ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.

THE following very interesting lecture was delivered on the evening of March 3, before the Society of Arts, London, and is reprinted from the *Journal* of that society.

Art. 1. *Introduction*.—On May 22, 1877, I read a paper in this room on "The Measurement and Settlement of Musical Pitch," for which the Society of Arts honored me with one of their silver medals. Subsequently it was objected that the instrument which I used for measuring pitch (Appunn's tonometer, see Art. 19) gave results differing considerably from those obtained by other observers, and was, therefore, probably incorrect. It was also objected that I had not given a sufficient account of early musical pitch. I have been able to discover the cause of the error of Appunn's instrument and its correction, and I have been fortunate enough to obtain a large amount of new information respecting early musical pitch. To arrive at these results has been a work of time, labor and expense, far beyond what I could have anticipated, and I should never have obtained them at all without the co-operation of numerous friends and assistants, to whom I beg hereby to tender my most hearty thanks. This must be my apology for the length of time that has elapsed between the reading of my first paper and its present correction and supplement.

ART. 2. *Pitch*.—By the pitch of a musical note I shall always mean, as is usual in England, "the number of double or complete vibrations, backwards and forwards, made in each second by a particle of air, while the note is heard." The words in inverted commas are briefly represented by the letter V. Thus, by V 256 is meant a musical sound due to 256 vibrations in a second. On the Continent they usually reckon by single or half vibrations, as in counting a pendulum, written SV. Thus SV 512 means the same pitch as V 256. By V 256.3 is meant 2,563 double vibrations in 10 seconds, and so on for other decimals.

Art. 3. *Musical Pitch* is the pitch, or V, of any named musical note, which determines the pitch of all the other notes in a particular system of tuning, and gives the pitch of the instrument producing it. For the sake of comparison the same note, A, is here always selected, and when it was necessary to determine the pitch by measuring the V of some other note, the V of A has been always calculated. By A 444 is meant the note called A, which makes V 444.

Art. 4. *Systems of Tuning, or Temperaments*.—For perfect harmony, the Fifths and major Thirds, in the treble at least, should produce no perceptible beats or roughness. This effect could not be obtained without many more than twelve notes to the Octave, the largest number used on ordinary organs, harmoniums and pianos. Hence arose various contrivances, known as tunings, or temperaments (from the Italian *temperare*, to tune). In the history of pitch it is necessary to distinguish the following:

- (1) *Just Intonation*, where all the Fifths and Thirds are perfect, used only by singers and theorists.
- (2) *Pythagorean Temperament*, in which the fifths of the series, E flat, B flat, F, C, G, D, A, E, B, F sharp, C sharp, G sharp, only are perfect, and the Major thirds,



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Attest. [Seal.] J. L. CAMPBELL, Secretary.

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E. *fl.* G, B. *fl.* D, FA, CE, GB, DF *sh.*, AC *sh.*, EG *sh.* only, are a comma, or V 1 in V 80 too sharp.

(3.) *Meantone Temperament*, in which all the major Thirds specified in (2) are perfect, but the Fifths specified in (2) are a quarter of a comma, or V 1 in V 322 too flat.

(4.) *Equal Temperament*, in which every Fifth, without exception, is one-eleventh of a comma, or V 1 in V 885 too flat, and every major Third, without exception, is seven-elevenths of a comma, or V 1 in V 126 too sharp.

These temperaments will be distinguished by prefixing J for just, P for pythagorean, M for meantone, and E for equal, to the name of the note calculated. The tuning note, which is measured, might be in any system, and hence is not distinguished. Thus A 444 being measured, gives JC 532.8, PC 526.2, MC 531.2, and EC 528. In Table I., at the end of this paper, the JC, MC and EC are calculated, corresponding to any A or other note that was measured, and the JA, MA, and EA corresponding to any C or other note that was measured.\*

Just intonation is due to Ptolemy, the astronomer, A. D. 136. Meantone temperament was perfected by Salinas, A. D. 1577. Equal temperament is said to have been proposed by Aristoxenus, a pupil of Aristotle, and to have been in use in China for centuries earlier. It seems to have been used, in intention, in North Germany, as early as 1690, and to have remained on many organs. (See A 489.2 in Table I.) It was recommended by E. Bach, and is believed to have been used by J. S. Bach. But, throughout Europe generally, meantone temperament was used till about fifty years ago. It is still retained generally on Spanish organs, and in England on Green's organs, at St. George's Chapel, Windsor; St. Katharine's, Regent's Park, and Kew Parish Church, and on a few other organs; but equal temperament is now generally aimed at, though seldom really attained.<sup>9</sup> Messrs. Broadwood did not use it on any of their pianos till 1840, and it was generally introduced in their works, under the superintendence of Mr. Hipkins, from 1844 to 1846. The organ of St. Nicholas, Newcastle-upon-Tyne, was tuned in equal temperament in 1842, on the occasion of a great musical festival (see A 428.7 in table I.) In the great Exhibition of 1851 no English organ was tuned in equal temperament. In July, 1852, while making alterations in the Exeter Hall organ, Messrs. J. W. Walker & Sons put it into equal temperament, and it was first used in

\* *Calculation of Temperaments.*—It is absolutely necessary, for all investigations on historical musical pitches, to be able to calculate A from C, and C from A, and sometimes from other notes, and often to find the V to all the notes in any system of temperament when the V of one is known.

To find C from A.

(1) In Just Intonation, increase the V of A by one-fifth. Thus, for A 440, add one-fifth, or 88, to find JC 528.

(2) In Meantone Temperament, first find JA, and then subtract 3 in 1,000 and 1 in 10,000, working to two places of decimals, and finally retaining one. Thus, from A 440 find JC 528, and then subtract 1.58 or 3 in 1,000, and also .05 or 1 in 10,000; that is, 1.63 on the whole, giving 526.37, whence MC 526.4.

(3) In Equal Temperament, first find JA, and then subtract 1 in 111. Thus, for A 440, we find JC 528, which, divided by 111, gives 4.76, and subtracting this we obtain 523.24, whence EC 523.2.

To find A from C.

(1) In Just Intonation, subtract one-sixth. Thus, one-sixth of JC 528 is 88, which, subtracted, gives JA 440.

(2) In Meantone Temperament, find JA, and increase the result by 3 in 1,000 and 1 in 10,000. Thus, one-sixth of MC 526.4 is 87.73, which, subtracted, leaves 438.67, and this increased by 1.31, or 3 in 1,000, and .04 or 1 in 10,000, gives 440.02, whence MA 440.

(3) In Equal Temperament, find JA, and increase the result by 1 in 110. Thus, from C 523.24 we find JA 436.03, and, adding the 110th part, or 3.97, the result is EA 440.

A justly intoned scale can be formed by adding one-eighth for the major Tones C to D, F to G, and A to B, one-ninth for the minor Tones D to E, and G to A, and one-fifteenth for the diatonic semitones E to F, and B to C.

A Pythagorean scale can be made from a series of Fifths up, adding one-half for each Fifth, and dividing by 2 when necessary to keep within the Octave; or a series of Fifths down, subtracting one-third for each Fifth, and doubling the result where necessary to keep within the Octave. Work up to G sharp and down to E flat, beginning anywhere.

A Meantone scale can be formed by taking the perfect Fifth, as in the last case, and then diminishing each upward and increasing each downward Fifth, as it is calculated by 31 in 10,000. Thus, the perfect Fifth above C 256 is found by adding one-half or 128, to be JG 384; taking 3 in 1,000, and 1 in 10,000, we have 1.19, which being subtracted, gives MG 382.81; and the perfect Fourth below C 256 is found, by subtracting one-third, or 85.33, to be JF 170.67, double which is 341.34; and then taking 3 in 1,000 and 1 in 10,000, we have 1.06, adding which we have MF—342.40. Begin anywhere, and work up to G sharp and down to E flat. Make two places of decimals and keep one.

A scale in Equal Temperament can be made by first form-

that tuning in November, 1860. In the meantime, in September, 1852, Mr. George Herbert, a barrister and amateur, then in charge of the organ at the Roman Catholic Church in Farm street, Berkeley square, had that organ tuned equally by Hill, its builder. Though much opposed, it was visited and approved by many, and, among others, by Mr. Cooper, who had the organ in the hall of Christ's Hospital tuned equally in 1853. The first organ built and tuned originally in equal temperament, by Messrs. Gray and Davison, was for Dr. Fraser's Congregational Chapel at Blackburn in 1854 (since burned). Messrs. Walker and Mr. Willis also sent out their first equally tempered organs in 1854; Hence, in England, equal temperament is barely 40 years old.

Before, and, indeed, after 1577, many unequal temperaments were used, and the meantone temperament itself is commonly called *unequal*, whereas, when expressed on 12 notes, it is merely defective, because it requires 27 notes to the Octave for its full development, as is shown in ordinary musical notation. The law followed in these unequal temperaments is generally so unknown that the exact values of the notes cannot be calculated. There was, however—at least, on the old bonded or fretted clavichord—a semi-meantone temperament, in which the natural notes C, D, E, F, G, A, B were tuned in meantone temperament, and the chromatics were interpolated at intervals of half a meantone. This was very like equal temperament in most keys. But, in the calculations of this paper, none but the Just, Meantone and Equal systems of tuning will be regarded, and all the unequal temperaments, which were slight variations of the meantone system, will be treated as belonging to that species of tuning.

[To be Continued.]

THE Boston pianoforte manufacturers are not at all pleased at the sudden collapse of the New York lock-out. They say that the effect of it will be an advance of wages against them also, although they claim to have been previously paying higher rates than their competitors in this city. Several of them have already signified their intention of increasing their men's wages without waiting to be asked. The speedy result of this general increase of wages will be, of course, a corresponding rise in the price of pianos, so that the New York manufacturers will not, after all, be at a disadvantage as compared with those of Boston.

ing a series of equal Tones by continually adding 12 1/4 per cent., the proof being that the Sixth Tone thus formed is scarcely more than double the first; then, the semitones may be found by adding 6 per cent., and subtracting 1 in 2,000 to each of the Tones. The result ought not to be wrong by one-tenth of a vibration anywhere.

The above are chiefly close approximations, very convenient for those who can use decimal fractions but do not understand logarithms. For those who do, the following table will be much more convenient.

To the logarithms given below add the logarithm of the V of C, and the result is the logarithms of all the corresponding notes. When the V of any other note is given (as of E), subtract the logarithm opposite that note (as E) in the table from the logarithm of the V of the given note (as E). The result is the logarithm of the corresponding V of C, having found which, proceed as before. Find numbers corresponding to the logarithms to one place of decimals only.

TABLE OF THE LOGARITHMS OF TEMPERED NOTES.

Note.	Just.	Meantone.	Equal	Pythagorean.
C	.0	.0	.0	.0
C sharp.	.01908	.02509	.02852	.05115
D	.05115	.04846	.05017	.07379
E flat.	.07783	.07526	.07379	.10231
E	.09691	.09691	.10034	.12494
F	.12494	.12629	.12543	.15376
F sharp.	.14537	.14537	.15051	.17609
G	.17609	.17474	.17560	.20461
G sharp.	.19382	.19382	.20069	.22724
A	.22185	.22320	.22577	.24988
A flat.	.25258	.25258	.25086	.27840
B	.27300	.27165	.27594	.30103
C octave.	.30103	.30103	.30103	.30103

<sup>9</sup> *How to Tune Equally.*—In my translation of Helmholtz, p. 785, I gave a rule for tuning sensibly in equal temperament, and I put it into a thoroughly practical form in the *Musical Times* for 1st of October, 1879, pp. 520-521. It may be epitomized thus: Tune the bearings in the one-foot Octave of an organ or harmonium in the order C, G, D, A, E, B, F sharp, C sharp, D sharp, A sharp, E sharp. Make all the Fifths too close, and all the Fourths too wide, so as to beat the Fifths "up," CG, DA, EB, C sharp, G sharp, D sharp, A sharp, twice in a second, and the Fourths "down," GD, AE, BF sharp, F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, three times in a second. The Fourth CF is not tuned. The pitch is unimportant. The beats hardly last long enough to be available for the piano, which should be tuned to an harmonium.

## A Lecture on Violins.

THE Rev. Mr. Haweis recently delivered, in the theatre of the Royal Institution, London, a very interesting and original lecture on violins, in the course of which the Duke of Edinburgh's Stradivarius violin, dated 1728, and another, which is the property of the Russian Imperial family, were exhibited; also a Caspar di Salo bass, found in Tarisio's bedroom with his corpse, and many specimens of great value and rarity from the South Kensington Museum. The lecturer said: "I deal to-night with the construction, the history and the sound of the violin. To begin with the wood. At Brescia makers used pear, lemon and ash; at Cremona, maple, sycamore and, of course, pine. The wood came into the markets of Mantua, Brescia, Cremona, Venice, Milan, from the Swiss Southern Tyrol, unlimited in supply, often mighty timbers of great age—plentiful then, scarcer now. The makers had their pick; they tested it for intensity and quality. Cut strips of wood and strike them; you will see how they will vary in musical sound. When a good acoustic beam was found the maker kept it for his best work. In Joseph Guarnerius and Stradivarius the same pine tree crops up at intervals of years. A good maker will patch and join and inlay to retain every particle of tried timber. Old wood is oddly vocal. As I sat in my room, surrounded by these instruments, I could not cough or move without ghostly voices answering me from the sixteenth, seventeenth and eighteenth centuries, and even the old-seasoned backs and bellies of unstrung violins are full of echoes. The supreme interest of the violin is not far to seek. It lies not only in its simplicity, beauty, strength, subtlety and indestructibility, which fit it for the cabinet of the collector, but it is the king of instruments in the hands of the player. It combines accent with modification of sustained tone. The organ has sustained tone without accent, the piano accent without sustained tone, the violin accent and sustained tone modified at will. Within its limits it is scientifically perfect; it has all the sensibility and more than the compass, execution and variety of the human voice. The violin is not an invention, it is a growth; it has come together; it is the survival of the fittest."

On the screens were hung a variety of queer-looking old instruments, whose endless shape and style, as the lecturer pointed out, showed the inexhaustible fascination exercised by the viol tribe over the human mind. Out of the rebek, the crowth, the rotta and guitar came forth the modern, or comparatively modern, violin—the most perfect of musical instruments. "About the eleventh century an instrument of the viol tribe emerged with frets, but 150 years were required to get rid of these marplots before even a step toward the true viol could be made. Before the end of the fourteenth century viols were made in great profusion of every size and shape—the knee viol, the bass viol, viol de Gamba, of which certain South Kensington specimens are before you. But the rise of the true violin tribe begins with the rise of modern music. About the time when Carissimi and Monteverde—1585-1672—discovered the true octave and the perfect cadence, part-singing received a new impulse; the human voice was discovered to fall naturally into soprano, contralto, tenor and bass, and viol instruments being adapted to these four divisions, the violin, tenor, bass and later contrabasso, before me, gradually separated themselves from the confused *nebula* of viols behind me, and shone out clearly as the true planetary system of the musical firmament." The lecturer then spoke of the violin-makers of Brescia and Cremona, Caspar di Salo, Maggini, Andreas Amati and Nicholas Amati, the last named being the master of the great Antonius Stradivarius himself. "For thirty years," explained Mr. Haweis, "this extraordinary man was content to work under the acknowledged influence of N. Amati. In 1668 he sets up for himself, but copies Nicholas till 1686, from 1686-94 his form fluctuates, but inclines to the earlier Brescian model (not in the corners), grows flatter corners, bold and full of character. In 1687 he makes the long, or rather narrow, model, which he did not adhere to. In 1700-3 he enters on his golden period after countless experiments. The last trace of the Amati scoop had disappeared. Some of the finest violins of the 'grand' pattern were made 1720-5. They have all the grace and boldness of a Greek frieze drawn by a master's hand. The arch of the belly, not too flat nor too much raised, is the true natural curve of beauty; on each side the undulating lines, as from the bosom of a wave, flow down and seem to eddy up into the four corners, where they are caught and refined away into these inimitable angles. The scroll is strong and elegant, the sound-holes exquisitely cut. The varnish is not hard and silicate, but mellow as amber or sunlit water. There is a violin of 1736, bearing date and name; it was made in the master's ninety-second year. He made down to the last, but latterly seldom signed his work. Alas! that has been since done for him by thousands who would be at pains to make even a respectable tub."

## Matters of Record.

T. J. Finney, agent, pianos, &c., Chicago, mortgaged furniture..... \$667  
Chauncey M. Cody, music, New York City..... Assigned.  
T. A. Morrison, pianos and organs, Homer, Ill., mortgaged horses, wagons, &c..... 53  
D. G. Kalb, pianos and organs, Springfield, Ill., mortgaged household furniture, wagon, horses, &c..... 500  
Wm. N. Knox, pianos, Reno, Nevada, realty, advertised to be sold by sheriff..... 479



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St. George's Ch., " 4

St. Paul's M. E. Ch., " 4

Holy Innocents, " 4

Fifth Ave. Pres. Ch., " 3

Brooklyn Tabernacle, 4

Pittsburg Cathedral, 4

Mobile Cathedral, 3

1st Pres., Philadelphia, 3

St. John's M. E., Brooklyn 3

Trin. Ch., San Francisco, 3

Christ Ch., New Orleans, 3

Sacred Heart, Brookl., 3

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ness of fifty years mani-

festly proves. We invite the

fullest inspection of our

large factory and of all

the instruments now giv-

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**Church Organ Pedal Attachment for Pianos.**

IT has been held for some time by those qualified to express an opinion that the pedal practice necessary in church organ playing can be most conveniently and economically acquired on a pedal attachment to a piano. On this subject, Eugene Thayer, in his "Art of Organ Playing," says: "I fully believe that all technical ability should be acquired on the pedal piano. Aside from reasons of practicability (such as the difficulty of procuring a good organ for practice, finding assistants, the cold of winter, the great amount of time consumed in going to and from practice, the expense and numberless reasons of a similar nature) I believe the organ is too good for practice. It is too inspiring, and students, as a rule, do not practice; they play. It is too stimulating, and they are led away by enthusiasm, and practice with the emotional rather than the intellectual powers. For practice, it must be remembered, to be of any permanent benefit, must be guided by the brain and not the heart of the player. \* \* \* In this way, too, can the student avoid any danger of over-practice, as the instrument is always at hand, and can be used for many times of short practice instead of one long continued and fatiguing study. This latter method is sure to work physical harm. \* \* \* This has been my own method and that of my most successful pupils. As all who have followed it have met with abundant reward, and as I have got to hear of marked success by any other method, I have learned to place the most implicit reliance in it, and have not practiced for years, neither shall I in future practice, in any other manner. I would only ask students to consider my suggestions and give them a fair trial; and I believe that the result will fully justify this method of study. I surely have at heart only their highest welfare."

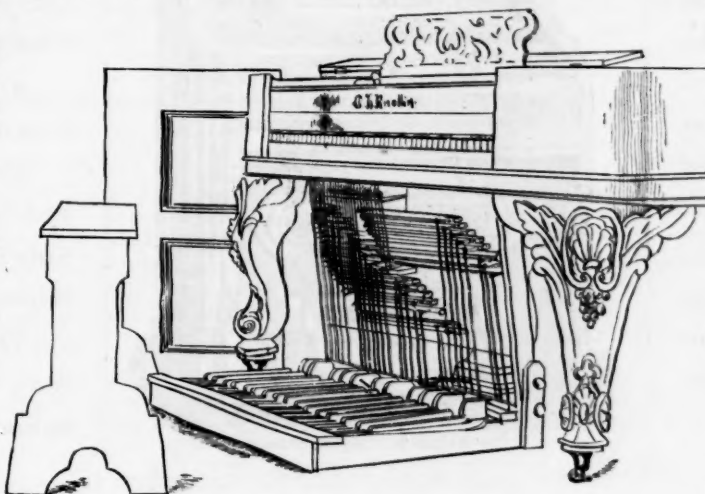
To fill this want, an improved method of attaching church organ pedals to pianos has been invented. The accompanying cut shows the seat, pedals and action. These pedals can be attached to either grand, square, or upright pianos, and do not injure the piano as the old style does, by pushing up the back of key, a little regulating screw being provided to modify the force of the blow which the foot gives. This method pulls down the front of the key just under where the finger strikes it, and cannot injure it any more than the fingers. The pedals are detachable by drawing the pins shown, and the pedal keys can be drawn away to sweep the carpet. The action can be detached very easily, if needed, and the keyboard taken out. The piano is raised about three inches by an extension put on the leg with the same castor, and the piano can be rolled as before. The pedal-keys are attached to twenty-seven of the lower notes of the piano, "C to D;" the tone corresponds with the pedal bass or 16-foot stop of the church organ, and by using the loud pedal of the piano a good imitation of an organ can be produced. The pedal keys are of the most approved pattern, and a person can practice on them and then go to any modern organ and feel at home. The pedals increase the capacity of the piano, and many fine pieces of music can be rendered in a manner impossible to do on the piano alone.

The touch of the pedal key can be varied by a screw at the back end of the key. A pedal check of novel construction is placed under the key, and the movement of a pin by the foot locks the pedals, and the feet can rest on them. The loud and soft pedal of the piano are retained, and the foot pieces are extended through the pedal action and panel. The main parts are made of cherry or black walnut, and work very quietly, the connected piano keys acting just as well as the others. The pieces are labeled with reference to cuts, so that any good mechanic who has had experience with piano actions can put them on successfully.

—E. P. CARPENTER, organ-action-maker, of Worcester, Mass., has issued a new catalogue of pocket size and neat appearance. It is well printed on tinted paper, and illustrated with cuts of the organ actions. Upon the back of the cover is a cut of the Carpenter manufactory, No. 9 May street, Worcester, Mass.

**Pipe-Organ Trade.**

A DIVERSITY of opinion exists with regard to the employment of dampers on carillons in pipe-organs. Some organists and organ-builders prefer dampers, for the reason that the sound of the carillon is stopped immediately after it has been struck; others, on the contrary, decidedly choose to do away with the dampers, purposely to let the carillon sound out fully its tone, together with the natural harmonies accompanying it. The latter principle is, no doubt, to be especially commended, because the sudden deadening of the carillon, directly after it has been struck, must necessarily make the tone dull and lacking in sonority, something after the effect of a muffled drum. Many organists affect to disdain the employment of carillons under any circumstances whatever, believing thereby that they show the taste of a gifted musician; but such affectation can only proceed from a narrow appreciation of what may be termed "appropriate peculiar effects," and points very surely to a petty grasp of mind rather than to the large brain which



CHURCH ORGAN PEDAL ATTACHMENT FOR PIANOS.

comprehends and rightly uses all legitimate effects. It is in the quality of tone of the carillon that builders so greatly differ. A satisfactory set of carillons is not so common a thing as might be expected. Many sets are entirely lacking in that bright, silvery tone-quality which ought to be their chief characteristic. Some sets are so brassy and thin that to abstain from using them is a virtue in the performer. Oftentimes, also, the intonation is anything but satisfactory, the distance between one note and another being three-quarters rather than half of a tone. This defect, in conjunction with a tinny quality of tone, makes the carillon a horror to be devoutly shunned. But where the carillon is of a silvery sweetness of tone and perfect in intonation, a set of such rare bells may be employed with the happiest effect. Doubtless, organ-builders, for want of sufficient or liberal remuneration, pay too little attention to the quality of the metal used in their construction, and thus the average set of carillons met with on organs fail to awaken a deeper love for them, both in the performer and intelligent listener. An organ is better minus such an addition, where skill and taste have not been spent upon their manufacture; otherwise the set of carillons is a novel and useful contrivance to have on an instrument. Most large organs are provided with a set of carillons, played upon by an action similar to that of a piano. The value of such a feature in an instrument is not to be disputed, always provided that the tone-quality of the carillon is pure and sweet, as well as the intervals perfect. Jardine's fine organ in the Tabernacle (Talmage's), Brooklyn, possesses a very excellent set of carillons, and, although provided with dampers, are infinitely better in effect when they (the dampers) are not used, but the bells allowed to sound out clearly, giving forth, also, their natural harmonies.

—Wm. M. Wilson has lately overhauled, repaired, tuned and voiced the organ in the Third Presbyterian Church, Orange, N. J. Such work is generally of a very exasperating character, instruments being permitted to go so long a time before those in authority see any need to have them touched up. Of course, the more an organ gets choked up with dust, and the action

unreliable and broken, the less likely is the fixing up to be wholly satisfactory and lasting. The mistake so often made is in allowing a good instrument to be used year after year without a thought being bestowed upon its being well attended to, which should be done for the sake of what it originally cost.

— The full specification of the organ being built by Mr. Wilson for Grace P. E. Church, Petersburg, Va., is given below. It is to have two manuals, C C to A, and a complete pedal keyboard (not now often the case) of thirty notes—C C C to F. On the great organ are to be placed the following registers: Open diapason, 8 ft.; gamba, 8 ft.; melodia, 8 ft.; principal, 4 ft.; wald flute, 4 ft.; twelfth and fifteenth, 2 ft.; but no trumpet, the stop which would make the great manual complete. The swell manual is to possess a bourdon, 16 ft.; viola, 8 ft.; salicional, 8 ft.; stopped diapason, 8 ft.; violina, 4 ft.; piccolo, 2 ft.; and oboe and bassoon, 8 ft. On the pedal organ will be a double open diapason, 16 ft., instead of a bourdon. The couplers are swell to great, swell to pedal, great to pedal, and swell to great super-octave. There are to be two composition pedals to affect the great manual registers.

— The scheme for the Second Presbyterian Church organ, Petersburg, Va., by Mr. Wilson, is herewith given. The manuals are the usual compass, C C to A, but the pedal is only twenty-seven notes, C C C to D. On the great manual the following registers will be placed: Open diapason, 8 ft.; gamba, 8 ft.; melodia, 8 ft.; principal, 4 ft.; wald flute, 4 ft.; and fifteenth, 2 ft. On the swell manual is to be a viola, 8 ft.; salicional, 8 ft.; stopped diapason, 8 ft.; violina, 4 ft.; and oboe and bassoon, 8 ft. The pedal organ is to have two stops, a bourdon, 16 ft., and violoncello, 8 ft. This pedal is far more satisfactory than the single double-open diapason, 16 ft., on the Grace Church instrument, because of the two qualities of tone and two "itches." The couplers on the Second Presbyterian instrument are swell to great, swell to pedal, great to pedal, and swell to great super-octave; also two composition pedals to the great manual stops are to be included in the schedule. Thus is business progressing favorably with Mr. Wilson.

— Henry Erben, the veteran organ-builder, has been made to speak his sentiments on organ matters in a supposed interview, which appeared in the *World* for March 18. As this interview, however, is denied by him to have ever taken place, or to have been published by his consent or authority, it is difficult to understand why such an article should have found its way into the columns of the paper aforesaid. Mr. Erben thinks that he has been injured by the publication of an interview not subscribed to by him, and which he says is wholly false. Such a practice—beneficial when judiciously employed—is not, however, altogether to be valued. Modern journalism overdoes the thing entirely, and not only prints much that is of but little consequence, but often wholly untrue. No interview is of any value which does not first come from an expert in what is being described; and, secondly, which has not been fully subscribed to by the one interviewed before the publication of it. Lacking his assent, the expressions put forth in the interview fail to have any authority, simply because they generally are at variance both with regard to facts and the knowledge and belief of the person to whose credit they are set down.

— Henry Erben & Son's new circular, just received, contains some interesting statements. It is in the form of a brief address to his patrons and the musical public generally. It states that he (Mr. Erben, Sr.) has had over fifty-six years' experience in manufacturing organs, has built some forty instruments for Episcopal churches, forty-one for Catholic churches and convents, twenty-nine organs for Presbyterian, Baptist, Methodist, Lutheran, Reformed, Congregational and Universalist churches in New York city, eight for the Masonic fraternity, twenty-nine organs in Brooklyn, distributed in churches of all denominations; 131 instruments for churches in the State of New York, besides numerous others in every State of the Union, the

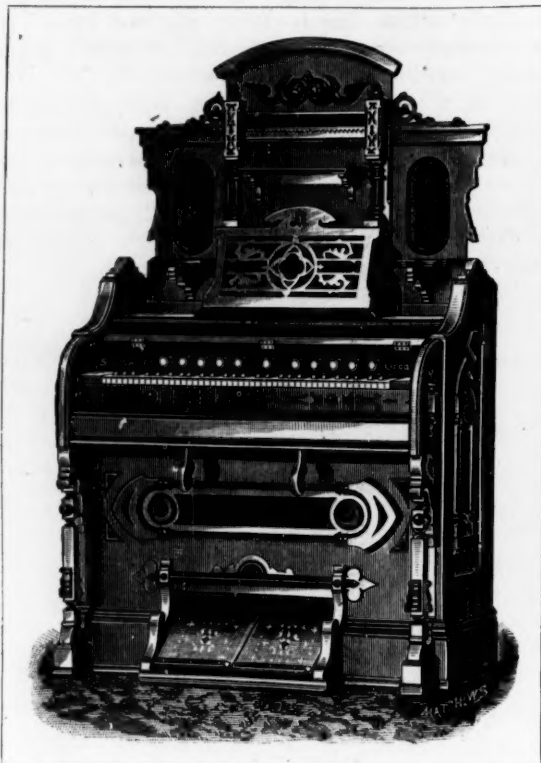


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Canadas, Nova Scotia, Cuba, the West India Islands, Mexico, South and Central America, all of which undoubtedly make a goodly show. For forty years Mr. Erben's factory was located in Centre street, afterward in East Twenty-third street, and now at 237 East Forty-first street, between Second and Third avenues. On the last two pages of the circular are printed six specifications of various-sized instruments, ranging in price from \$700 to \$2,500. May success attend the new firm—Henry Erben & Son—as it has in the past Henry Erben himself.

—Johnson & Son, Westfield, Mass., speak of trade with much satisfaction, considering that no idle moments are spent in their factory. The general excellence of their instruments is admitted by all capable organists, their pipe-voicing, especially, being above that of the average organ-builder. Future contracts are soon likely to be secured, while contracts lately signed are being fast pushed to completion. The features of the Johnson organ are a reliable and prompt action, evenness of scale, smoothness of tone, brilliancy of effects in register-combinations, and absolute balance of the full-organ. The reed-stops are also specially good, imitating closely the tone-character of the instrument named on the stop-handle.

—Jardine & Son have nothing to complain of in the way of trade, for since the last report, only a week ago, they have received an order for an organ for the Annunciation P. E. Church, New Orleans. This instrument is to have two manuals, CC to A, and a pedal keyboard of twenty-seven notes. On the great organ are to be placed a double open diapason, 16 feet; open diapason, 8 feet; melodia, 8 feet; clariana, 8 feet; flute harmonique, 4 feet; principal, 4 feet; twelfth and fifteenth. The following registers are to be included in the swell manual: Open diapason, 8 feet; stopped diapason, 8 feet; gamba, 8 feet; violino, 4 feet; flageolet, 2 feet; trumpet and trombone, 8 feet; tremulant and a set of chimes. The pedal organ is to have two stops, an open diapason, 16 feet, and a bourdon, 16 feet. The couplers are swell to great, swell to pedal, and great to pedal. This firm is working on the parlor organ for Mr. Winslow, an instrument which will be complete and effective so far as it goes. The ground floor of part of the factory is occupied by the skeleton of an organ for Ogdensburg, N. Y., an instrument to have three manuals and some thirty-six stops. All of the hands employed are kept working full time, but new orders keep them continually behindhand.

#### Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

**EXPORTATION** of musical instruments from the port of New York for the week ended March 23, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
British Poss. in Africa...	20	\$770	..	..	..	..
British West Indies...	..	..	1	\$225	..	..
Hamburg...	12	817	..	..	..	..
Liverpool...	14	1,180	..	..	..	..
London...	47	4,350	..	..	1	\$19
Porto Rico...	1	300	..	..	..	..
U. S. of Colombia...	1	60	..	..	..	..
Totals.....	95	\$7,477	1	\$225	1	\$19

#### IMPORTED.

Musical instruments, 144 cases..... Value. \$22,275

IMPORTED AT BALTIMORE.—March 1 to 6 inclusive:

Parts of Pianos..... Value. \$600  
Musical instruments..... 1,633

Total.....\$2,233

**EXTEMPORÉ PLAYING.**—Extempore playing is now almost entirely at a discount, whether this is the result of a decline in musical destructive power, or whether it is owing to the modern view of the objects and scope of music, which assumes the necessity of a poetic basis or *raison d'être* for a composition, and, therefore, almost precludes the idea of music produced off-hand and to order. The feeling of Mendelssohn on this point is more than once expressed in his letters; when he complains, for example, of people insisting on his extemporizing after supper, when he was sure he had "nothing in his head but benches and cold fowl." But if the stricter forms of composition are out of vogue, and have given place to more purely emotional music, and if the science displayed by Mozart in his extempore fugues and fantasias might be now thought a less important musical element than it then was, this fact does not in the least detract from the intellectual brilliancy of his achievements.

#### The Musical Tastes of Different People.

**THE** late Henry Fothergill Chorley, in a lecture on music in the East, says:

The almost universal monotony and coarseness of the singing voices, if so they may be called, of the Orientals, seems accompanied by inability on their part to appreciate beauty of vocal tone in others. This has been again and again curiously manifested during the visits which Eastern personages of opulence and cultivation have paid to Europe. When the Persian princes were in England, some quarter of a century since, they took small pleasure in the opera and its singers (howbeit enchanted with the dancing), preferring a home performance on a wretched little dulcimer by one of their own suite—as Mr. Fraser commemorated in his lively narrative—and only really captivated by the lights and tinsel of Vauxhall, where, they said, "true joys abounded." I shall never forget the stolid, tumeric-colored countenances, without a glimmer of curiosity or intelligence to light them up, with which the Japanese ambassadors witnessed one of the performances of the Sacred Harmonic Society. It might have been thought that the mass of violent sounds in the *forte* passages must have impressed them with wonderment, at least; but no, they endured the infliction in the fullness of stolidity. That was all. This insensibility to vocal charms is not necessarily a case of inexperience. It has been proved, past doubt, that a people ranking far lower in the scale of civilization and culture than any Orientals—the North American Indians—have repeatedly expressed a passionate, ignorant delight in the trained vocal music which they have found in the theatres of the great transatlantic cities. There is something, after all, in organization; and though it may appear presumptuous and paradoxical to venture so sweeping a definition, I must say that some research and experience have brought me to a firm belief that there are races and nations in whom certain of the finest artistic senses (capriciously enough distributed) have no existence. I dare to believe that the music of the Greeks was so much foolishness, if it be measured against their colossal drama, their divine sculpture; and nurture a secret and deep reverence against the harpers, pipers and symphonists, whose strange forms in the monumental sculptures of Egypt have set speculation so eagerly to work, and have beguiled so many ingenious people into conceiving that the art of music was with them something rich, complete and attractive—the key to the cipher being untowardly lost.

#### BAND AND ORCHESTRA.

....The Boston brass bands expect to do a good business this summer.

....The Boston Cadet Band ranks high in Boston. It plays a very high class of music.

....The Boston Cadet Band will play at Nantasket Beach this summer, at Hotel Nantasket.

....The Germania Band, of Boston, W. C. Nichols, agent, is one of the finest bands in Massachusetts.

....Carter's Band and Orchestra have filled some very good engagements in Boston this winter.

....Edmonds' Military Band is practicing for the coming season. It usually plays in the summer gardens near Boston.

....Brown's Brigade Band, which ranks among the first bands in Boston, is doing some good practice work for summer.

....Crook's Band will have a lay-out at their rooms, No. 39 Union Square, next Friday night to celebrate the birthday of Mr. Crook, their leader and financial supporter.

....The American Band, of Boston, which is a very fine one, belonging to the Fifth Regiment, is practicing preparatory to making several long excursions through the country as soon as the warm weather comes.

....On Thursday evening last Graffula's Seventh Regiment Band played at the exhibition of the Junior Class of the New York University. The programme was as follows:

Overture....."Tambour du Guard."  
Selections—"Carmen".....Bizet.  
Selections—"Chimes of Normandy".....Piaquette.  
Fantasia—Cornet Obligato.....Graffula.  
Galop—"Raquet".....Simmons.

....At a meeting of the Musical Mutual Protective Union, held on Thursday afternoon in the Germania Assembly Rooms, it was resolved that each member should demand \$28 a week and traveling expenses for playing at Rockaway and Coney Island during the coming summer. The meeting is described as inharmonious, and very boisterous.

....A COURIER reporter one day this week found Mr. Graffula at his rooms, No. 83 East Tenth street. "Have you made any arrangements for the coming summer yet?" asked the reporter. "No, it is a little early in the season, and I am not feeling very well; have had a touch of bronchitis for a day or two. Sit down, sit down," and Mr. Graffula stirred himself around to find a comfortable chair for the reporter to deposit himself in. "Do you expect an engagement at Coney Island?" "Well, it is pretty hard to say, just yet. You see, the directors of the pier have a meeting to-day, and will probably decide on something. I had a talk with them awhile ago, but they wanted to reduce their expenses, and so will only take a few men." "What did you say?" "I told them I didn't care to divide my band. You see, it don't pay. We can make more, on an average, to accept outside engagements. Of course, playing there gives us a certain amount of popularity that we would not get otherwise."

#### NOTES AND ACTIONS.

....A. R. Bacon, of Wilkesbarre, Pa., was in town on the 19th inst.

....John E. Morrow, of Trenton, N. J., visited New York last week.

....C. L. Gorham, of Worcester, Mass., was in New York on Tuesday.

....G. Herzeberg, of Philadelphia, was in New York on Wednesday.

....Mr. Thomas, of Thomas Bros., Catskill, N. Y., was in town on Thursday.

....M. H. Woodhull, of Riverhead, Long Island, was in this city last week.

....Weber shipped his first baby-grand to Jamaica, West Indies, on Tuesday last.

....D. S. Babcock, of East Haddam, Conn., was in New York during the early part of the week.

....Madame Rive-King at her piano recital at the White House on March 16 used a Weber grand.

....Weber shipped an upright this week to Puerto-Plata, Brazil, and another to Silver City, Mexico.

....William A. Barrett, organ-builder, of Philadelphia, Pa., died in the early part of the present week.

....Only a few piano-makers have come here from Boston, although that city has been thoroughly canvassed.

....George E. Brown, music-dealer, of Woonsocket, Rhode Island, has sold out his business to S. S. Brown.

....Miss Emma Thursby immediately on her arrival at the Everett House in this city on Tuesday morning last sent for a Weber upright piano.

....Mr. Pryor, of Pryor & Thompson, stationers, of Scranton, Pa., who have just branched out into the piano trade, was in New York last week.

....The music at Brighton Beach this summer will be furnished by A. Neuendorff, who will direct a large military band, with Sig. Liberati as concert soloist.

....John J. Doynes, of Salt Lake City, left New York for home on Monday morning. Mr. Doynes is not only a dealer in pianos, but also an accomplished pianist.

....Francisco de Arredondo y Mirando, of Santo Domingo, have just ordered two Weber pianos, and write for permission to establish a Weber agency on that island.

....James T. Patterson, formerly with the Sterling Organ Co., and afterwards with Beatty, has started an organ factory in Bridgeport, Conn. He was in town on Wednesday.

....Herman Leiter, of the firm of Leiter Bros., Weber agents at Syracuse, N. Y., who was married only a few days ago at Fort Wayne, Indiana, arrived in this city on Tuesday with his bride.

....J. P. Hale and wife left New York on Thursday afternoon for Worcester, Mass., to attend the funeral there on Friday of Mr. Hale's intimate friend, Eli Golding, who died suddenly on Wednesday last.

....At the Fourth Peabody Concert given at the Peabody Institute of the city of Baltimore on the evening of March 13 the celebrated pianist, Madame Rive-King, used a grand piano made by Decker Bros., of this city.

....Sohmer & Co., to meet the requirements of their rapidly increasing business, have been forced to lease the upper floors of the building, No. 150-154 East Fourteenth street, opposite their warerooms, and will occupy them on May 1, for upright case-making and key-making.

....Sohmer & Co. are making an extensive addition to their piano warerooms on Fourteenth street. The yard in the rear, 30x35 feet in dimensions, has been inclosed and covered with a roof in which are numerous skylights. Communication with the old wareroom is established by an arched doorway fully 10 feet wide, thus making the rooms practically one spacious apartment.

H. J. Demorest, traveling agent of the Smith American Organ Co., of Boston, Mass., was in New York on Monday, on his return from a trip westward through Pennsylvania and eastward through New York. Mr. Demorest says that in a business point of view this has proved better than any of his previous trips. He found the demand for his organ increased notwithstanding the recent advance in the price of it. Although the country roads have been all the winter in an almost unprecedentedly bad condition the retail demand has fully doubled.

....A correspondent of THE COURIER, at Vigo, Spain, writes to say that a firm of commission merchants in that city is about to establish a permanent exhibition there of American manufactures, for the purpose of introducing them to the people of contiguous towns and rural districts in Spain and Portugal. The firm referred to is said to possess the requisite facilities for making a success of the enterprise. Among the articles enumerated as desired for the exhibition are pianos and organs of moderate price and mechanical organs. Manufacturers or dealers wishing to avail themselves of this opportunity will be furnished with fuller information at THE COURIER office, No. 74 Duane street.



# PALACE ORGANS.

**The Best in the World!!**

READ THE FOLLOWING LETTER FROM

**REV. HENRY WARD BEECHER.**

BROOKLYN, N. Y., October 23, 1879.

J. B. WOODFORD, Esq., Secretary Loring & Blake Organ Company—

DEAR SIR:

The Organ which you have built for my house at Peekskill was a great surprise and gratification. I perceive now that I had not kept pace with the improvements in Cabinet Organs. The quality of the various stops in this instrument is exceedingly sweet, with timbre wholly different from the old reed organs, and approaching the quality of a fine pipe organ.

The Organ which drew forth the above flattering testimonial, although encased in one of the most elegant specimens of Cabinet work that was ever produced, was fitted up with an action from our regular stock, and was, so far as its interior was concerned, no different in construction from the organs that we ship every day. The Palace Organs are awarded the preference by connoisseurs, as they furnish the highest obtainable standard in the art of reed voicing, and they are preferred by the trade because they are sold at a lower price than any other strictly first-class Organ in the market.

The case is a work of art, and even if it had no interior, as a mere piece of furniture, its combination of colors, of woods, and its delicate and artist-like carving would make it the pride of any parlor, as it certainly is of mine. Convey to the workmen who have so skillfully carried out your designs my recognition and my thanks. Accept also for yourself and the other officers of your corporation my very high appreciation of your ability as organ builders.

Very truly yours,

HENRY WARD BEECHER.

**The Loring & Blake Organ Company,**  
WORCESTER, Mass., and TOLEDO, Ohio.

## J. P. HALE

Is making 100,000 of those splendid **NEW SCALE UPRIGHT and SQUARE PIANOS** for the Trade, at HALF-PRICE. They are the only HALF-PRICE PIANOS made that have stood different climates successfully for the past twenty years.

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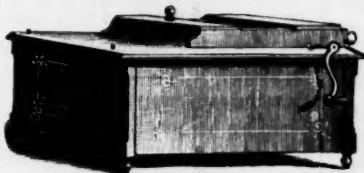
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WONDERFUL.



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PLEASURE.

This instrument is 15 inches long, 8 inches high, and 12 inches wide, and weighs, when in its packing box ready for shipment, 14 pounds.

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This instrument will meet especially a long-felt want of thousands whose circumstances have precluded the practice required to perform upon a keyed instrument. It possesses only to refer to our large catalogue for any new piece of music he may desire; of this the expense is a mere trifle.

PRICE, EIGHT DOLLARS EACH,

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Additional music can be obtained at any time. The price is six cents per foot, making the cost of a single piece from thirty cents upward.

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Guild Pianos "we recommend as being in every respect reliable and satisfactory."—*Oliver Ditson & Co.*

Guild Pianos "are the perfection of musical mechanism."—*Providence Journal*.

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Highest Award Always.

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The Best and Most Popular Organs in the market at

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A specialty made of furnishing the HIGHEST CLASS VOICED WORK, both Flue and Reed.

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# Musical & Sewing Machine Courier.

— A WEEKLY PAPER —

DEVOTED TO THE INTERESTS OF

The Piano, Organ & Sewing Machine Trades.

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NEW YORK, SATURDAY, MARCH 27, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and sewing-machine trades. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

WE add this week a new department to THE COURIER for the purpose of paying more particular attention than we have previously done to a large and important part of the music trade and profession. Under the head of "Band and Orchestra" will be given, from week to week, the latest news and gossip of interest to musicians and dealers in musical instruments, and to this end we will be glad to hear from such in every part of the country.

IT is said that a firm which did not join the lock-out, and which has everything in the way of business to gain and nothing in the way of principle to lose, has employed one of the ringleaders of the strikers—a reputed penitentiary bird, by the way—for the purpose, with his assistance, of keeping the men of a prominent manufacturer from returning to work. Being to some extent aided and abetted in this scheme by a small maker, who employs another ringleader of the strikers, the firm referred to probably hopes to turn a large and profitable business into its hands. It remains to be seen if several hundred workmen will remain in idleness to gratify the selfish schemes of an ex-convict and a very hungry firm of so-called manufacturers.

A SUGGESTION was recently made by Secretary Evarts to the New York Chamber of Commerce, to establish in this city "a kind of industrial museum, in which samples obtained through United States consulates" in Eastern and African nations, "as well as through the direct efforts of our shipmasters, might be open to the inspection of the manufacturers of New York and the neighboring States." The object of the museum, as the Secretary goes on to explain, would be to acquaint American manufacturers with the kind and quality of goods that find a ready sale among the people of distant countries, with a view to extending our export trade. The correlative idea of establishing an exhibition of American manufactures has, it appears, occurred to a firm of commission merchants in Vigo, Spain, as will be seen by notices in both departments of this issue of THE COURIER.

A VERY interesting lecture on the "History of Musical Pitch," was delivered before the Society of Arts, London, recently. This lecture embodies such a wealth of research and treats the subject so exhaustively, that it cannot but be regarded as a most valuable contribution to musical literature. Aside from its technical worth, it is of extreme interest to the general reader, and will amply repay perusal. We

need not, therefore, enter any apology for presenting this lecture to our readers. We only regret that the character of our paper and the demands upon our space prevent us from printing it in full in this issue. We shall continue it from week to week, and we advise our friends to carefully file each issue of THE COURIER, so as to keep the lecture for future reference.

## THE CONTRACT SYSTEM.

FROM the hue and cry made by the men against the contract system in vogue in the manufacture of pianos, the public might be led to suppose that it is a terrible evil. As a matter of fact, it is, in the most conspicuous case of its employment, a marked benefit both to the men and the apprentices. A boy is taken on as an apprentice, placed in the department for which he displays the most fitness, and given in charge of an experienced workman, who becomes responsible for the character of his work, and receives in return the benefit of his services. The result is, the workman earns more money than he could do unaided, and the boy, within three years, acquires skill enough to earn from \$10 to \$14 a week. The difference between this and the old system of apprenticeship is that the boy is taught one branch of the work, which he learns thoroughly, and becomes a workman in a year or two, instead of spending ten or a dozen years in learning all of the different branches in a slipshod manner.

## THE COLLAPSE.

THE sudden and unexpected collapse of the lock-out puts the pianoforte manufacturers who went into it in a bad position. Either the step should not have been taken at all, or, once taken, it should have been adhered to long enough at least to admit of a graceful retreat. There seems to be very little room for doubt that one firm blundered, if it did not do worse; but that the reports of the men concerning the action of that firm should have been readily believed or acted on by other firms, without even taking the trouble to seek confirmation or denial of those reports from the firm in question, shows what a deplorable want of confidence in each other existed between them.

There can be little doubt—indeed it is almost a certainty—that if the lock-out had been maintained until the first of April the men would have made an unconditional surrender. Their noisy boastfulness amounted to nothing more than whistling to keep their courage up.

The worst of the business is that the men, intoxicated with their victory, will be led on to make the most unreasonable and exorbitant demands, and until bitter experience forces them to combine again and in good earnest the manufacturers will be comparatively at their mercy.

## CONTINUED RISE OF MATERIALS.

RAW materials of all kinds continue to advance in price with remarkable steadiness, and the only question in the minds of consumers now is, where will the advance stop? Iron has risen over two hundred per cent. above the price of this time last year. Brass has recently advanced sixty per cent.; wool keeps going up; and an idea of the rise in the price of lumber may be had from the fact that rosewood fetched four cents more a foot last week than it did only a short time before.

In view of this steady advance, with the tide of speculation rising higher and higher in Wall street, the question naturally occurs, are we going back to the high prices and "flush" times that prevailed at the close of the war?

It is worthy of remark in this connection that so far the price of pianos has not risen in a corresponding ratio with the price of materials. Indeed it has not been sufficient even to cover the advance of wages, which, including the increase just granted the men, has amounted since September, 1879, to about 35 per cent. in some cases, and generally to about 25 per cent. Now, of course, however, following the last increase of wages, pianos must bring more money, and the manufacturers, despite the cry of the agents for

low prices, should see to it that the rise is, at least in some degree, commensurate with the enhanced cost of materials.

## THE PRICE OF ORGANS.

THERE is a very general feeling among the organ manufacturers throughout the country that the price of organs should be higher, and that at present prices the dealers are making all the money. Materials have been steadily advancing in price, while organs have remained comparatively stationary. The great difficulty with regard to the matter is how to bring about a rise without losing some of their agents. The only thing that makes them hesitate is the fear that some one of their number will keep his prices down, and so take away the agents, and, consequently, the trade of the others. This is where it seems to us the manufacturers make a mistake and stand in their own light. If each one should advance his prices on the first of April, and let the agents understand this, there would be no trouble. Suppose a few second-rate manufacturers should try to undersell them. They would be doing no more than they are trying to do now, but with little success. Good agents want first-class instruments, such as have a reputation, and they will sooner pay the advanced rates than try to build up a reputation for inferior or unknown instruments. For the last five or six years agents have whittled the manufacturers down to the very lowest notch, their continued cry being: "The hard times." Now, as the times are good, they have no such excuse. Still they combat the prices asked as hard as ever.

This is rather unfair on their part, as the manufacturers have yielded to them for a number of years, and by so doing have lost money. It is no more than just that they should accept the situation as it is and not rebel against the proposed advance of prices by the various organ manufacturers.

## THE MELBOURNE EXHIBITION.

THE importance of making a good display at the Melbourne International Exhibition, which opens this coming October, cannot be too strongly enforced on our manufacturers, organ and pianoforte, as well as sewing-machine. The demand for musical instruments and sewing-machines in Australia is not only already very large, but is also destined, if properly managed, to assume immense proportions.

It is not too much to say that if this demand cannot be wholly controlled by our manufacturers, at least a large part of it can be supplied by them. The advantage of being early in the field and well posted—that is, represented in a good display—cannot be overestimated. An evidence of what can be accomplished by pluck and push is afforded by the fact, noticed in the sewing-machine department of this issue of THE COURIER, that a German firm of sewing-machine manufacturers, through proper representation at the Sydney Exhibition just closed, secured an Australian contract to furnish 10,000 machines annually for five years.

There are no better sewing-machines made anywhere than in America; indeed, there are few, if any, as good. The same is true as to pianos and organs, and there is just reason, therefore, for saying that we ought to obtain a monopoly of these trades in all new countries. The constant recurrence of exhibitions in different countries exercises an influence on commerce that is simply incalculable, hence the importance of nations, firms and individuals being well represented in them.

It is well in this connection also to say a word about the proposed exhibition here in 1883. Our manufacturers should spare no trouble or expense in making it the best in their several lines that has ever been held, for it will pay them to do so. It would be a good idea to begin making ornamental work for the exhibition even two years in advance.

—An English paper of recent date says that Julius Bluthner, Court pianoforte-maker of Leipzig, has just completed his 15,000th instrument. The question is how long has he been in the business? A single New York manufacturer makes about the same number of pianos in two years.



# SEWING MACHINE TRADE.

## The "Domestic" Embroiderer.

SCARCELY less important than the sewing-machine itself in saving labor and ministering to the convenience and comfort of the fair sex are the attachments that have been devised for making the sewing-machine do special kinds of work which had to be done by hand for a long time after that invention was made of practical value. Among the many meritorious instruments of the attachment class must be ranked the new embroiderer just placed on the market by the Domestic Sewing-Machine Company. It has been perfected in the light of all the experiments that have preceded it, and differs from other embroiderers in being made of steel, under the regular sewing-machine system of interchangeable parts. Its workmanship compares in style and durability with that on sewing-machines, and it will last as long as a sewing-machine, and keep in order as long as its lasts. It is simple in construction, easy to use, requires no adjusting and no care, except occasional oiling in two places. As will be seen by the accompanying cut, the embroiderer consists of two weaving arms C C, which feed out the embroidering material from a spool on the pin D. Two spools are used for embroidering with silk and most other materials, and the other spool, which is hidden in the cut by the end of the machine, is on the opposite side of the attachment. Motion is communicated to the embroiderer from the needle-bar by means of the arm B, which operates a cam, E, and through that the weaving arms. A indicates the screw by which the embroiderer is attached to the machine. It can be attached or removed in a moment.

The embroiderer operates by placing the embroidering material, through the intervention of the weaving arms, in position to be sewed upon the cloth by the machine. The upper thread of the machine must be of the same color as the embroidering material, but the lower thread may be either white or black.

Its work is very beautiful either in an outline design or for filling-in solid figures, and can be varied by the changes of tension, the length of stitch, and the number, color, and material of the weaving threads used. Some very elegant specimens of the work are on exhibition at the Domestic Company's office, corner Broadway and Fourteenth street, and the attachment can also be seen there in practical operation.

It uses embroidery silk, crewel, chenille, &c., with the greatest facility; large pieces of work pass freely under it, permitting its application to work on made-up garments.

## The Big Singer Machine.

MENTION was made in a previous number of THE COURIER that the Singer Manufacturing Company, of London, had recently built the largest sewing-machine in the world at its Glasgow factory.

The following description of it is furnished by an English paper: Everybody knows what the ordinary domestic and tailoring sewing-machines are in point of size, weight, &c., and the startling contrast between these and the machine under notice will be at once seen when it is stated that the latter machine weighs over four tons, and could not sit on the floor of an ordinary room, much less be admitted at the door. It is in some respects a machine of new design, uniting much simplicity of construction with great strength of parts, and is adapted for general manufacturing purposes of the heavier sort, although specially made for the manufacture of cotton belting, an article which is just now taking the market as a cheap and serviceable substitute for gearing and the ordinary leather belting used in driving the machinery of the workshop or the

factory. The material used is of great strength and toughness, and is sewn together in plies or layers to the thickness of an inch, less or more, as may be required. The belting in being sewn together is passed through heavy feed rollers, nine inches in diameter and over eight feet in width, getting stretched and pressed in the process. The machine, of course, is driven by steam power, and there are two needles at work, with two shuttles. These shuttles, by a handy arrangement, can be removed from the bottom without disturbing the overlying plies of belting, and the needles are kept cool by a self-acting oil lubricator. The



DOMESTIC EMBROIDERER.

rollers between which the work passes are wrought by reversible worm and cam motions, and the machine has, in addition to these roller-feeds, what is known as a top-feed motion, suitable for a lighter class of work. The stitch, as in the ordinary sewing-machine, can be easily adjusted from an eighth of an inch upwards, and the pressure of the rollers on the work passing through the machine can be regulated at the will of the operative. The machine, we understand, is protected by patent. It has been fitted up expressly for a manufacturing firm in Liverpool, which has orders in hand for over 70,000 feet of cotton belting awaiting fulfillment, so that the value of this mammoth sewing-machine will thus be early and satisfactorily tested.

## A New Tucker.

ONE of the latest candidates for public favor in the attachment line is Knoch's self-folding tucker, a small and simple attachment, which can be easily adjusted to any sewing-machine. Unlike other tuck-makers, it has no connection with the working parts of the sewing-machine, and so does not easily wear out, an advantage of great importance to manufacturers of tucked articles. While sewing, it folds the tucks itself with great regularity and neatness, and thus does away with the tedious operation of creasing and folding the goods by hand. The tucks are sewed perfectly even and straight, and the facility with which the very finest as well as the widest tucks can be made is surprising. Mohair and woolen fabrics can be tucked as readily as the finest linen or Swiss muslin. By its use great saving in time is effected. An opera-

tor with this attachment can easily do more than double the amount of tucking in a certain time than could be done by ordinary methods.

## A Sewing-Machine Pen.

THE mechanical clerk, to whom George Eliot referred in *Theophrastus Such*, has not yet been invented, but discoveries are constantly made which must eventually do away with the drudgery of the copyist, whose labors are frequently of the treadmill order. The invention of Edison's electric pen has stimulated the mind of an ingenious Englishman and brought to light an invention which had been held from the public for upwards of eighteen years. Mr. Wilson, of the firm of Newton, Wilson & Co., English manufacturers of sewing-machines, &c., had worked out the idea of a pen, operating like a fret-work machine for marking designs on work for the sewing-machine.

For some reason or other, chiefly, no doubt, in consequence of the awkwardness attending the use of the pen in sewing-machine fashion, nothing was said about it, but as soon as Mr. Edison brought his electric novelty before the public, Mr. Wilson was stimulated to fresh exertions, and he succeeded in perfecting the portability and practicability of his instrument. A watch-work arrangement in the head of the pen was ingeniously hit upon, and the results are most satisfactory. The pen itself is a needle receiving a rapid up and down motion in a tube held in the finger like an ordinary pencil-case, and by the action of the thumb it can be instantaneously stopped or set working. The object is to perforate the paper with minute holes instead of lines as in ordinary writing or drawing. The perforated sheet is called a stencil, and being put on a blank sheet of paper, an ink-roller is passed over the stencil, and a beautiful impression is obtained. Between 300 and 400 copies can be printed in an hour, and a single stencil is capable of producing 10,000 impressions. The mechanism is a marvel of simplicity and efficiency, and no personal instruction is required in the art of working it.

## The Work of the McKay Sewing-Machine.

AN exchange has the following: "New England produces about 60 per cent. of all the sewed boots and shoes made on the McKay sewing-machine, while of this production the city of Lynn turns out nearly, if not quite, one-half of this whole amount. Philadelphia claims to make more goods than Lynn, but the official figures show that the latter city makes between three and four times as many McKay-sewed goods as the former, and, in fact, Lynn still pays several times as much McKay royalty as her larger rival, four houses alone using more stamps than are used by all the Philadelphia manufacturers. Lynn has three of the largest shoe manufactories in the country. The present season commenced about six weeks earlier than usual, and the capacity of the Lynn factories has been strained to the utmost to fill orders. It is no exaggeration to say that there are at least an hundred signs now out on the different factories calling for help of all kinds, so urgent are buyers who have placed their orders for the goods. The Ventilating Waterproof Shoe Company is a corporation under the laws of Massachusetts, having factories at Lynn, and Kinnebunk, Me., and is the largest purchaser of McKay stamps in the country, its purchase being 1,200,000 stamps during the year 1879, each stamp representing a pair of shoes, for which it paid the McKay Company the large sum of \$21,600 as royalty on this purchase, being \$5,000 more than was paid by any other firm in the United States that year."



1,985,000

# H. C. GOODRICH TUCK MARKERS SOLD.

All Leading Sewing Machine Companies use them because there are no Shafts, Wheels, Boxes, Pin Rivets, Fulcrums, Oscillators, Slides, "Hair Springs," nor Squeaking Joints to be Oiled.

**ONLY EIGHT PIECES** in its **ENTIRE CONSTRUCTION**,

WHILE OTHERS HAVE FIFTEEN OR TWENTY IN COMPLICATED FORM.

## The H. C. GOODRICH TUCK MARKER

Is the Lightest Operated Device in Existence.

**MANUFACTORY, 40 HOYNE AVENUE, CHICAGO, ILL., U. S. A.**

**BUY GOODRICH'S TUCK MARKER, and Don't You Forget It!**

## The New American Sewing Machine.



**NEW! IMPROVED!**  
WITH  
**SELF-THREADING SHUTTLE**  
AND  
**AUTOMATIC BOBBIN WINDER.**

IT IS THE  
 { Most Economical Machine.  
 { Most Durable Machine.  
 { Most Simple Machine.

**NO TROUBLE TO THREAD IT.  
NOT TIRESOME TO OPERATE.**

We also manufacture a first-class Hand-Machine suitable for Foreign Markets.

**SEND FOR CIRCULAR.**

Agents wanted in all parts of the United States, and at Foreign Ports where we are not already represented.

**AMERICAN SEWING MACHINE CO.,**

1318 Chestnut St., - - - Philadelphia, Pa.

## The National Button-Hole Machine Co.

ANNOUNCE THE COMPLETION OF THEIR NEW

**HALLENBECK FAMILY BUTTON-HOLE ATTACHMENT,**  
A Mechanical Marvel.

**ENTIRELY AUTOMATIC. INSTANTLY ATTACHABLE.**  
**PERFECTLY ADJUSTABLE FOR ALL FABRICS.**

**Simple and Durable, and the Cheapest in the World.**

Correspondence with  
(the Trade solicited.)

**WM. M. HOUSE, General Agent,**  
165 Church Street, N. Y.

The National Button-Hole and Eyelet Working Machines are Unquestionably the Best for Manufacturers' Use.

Simple,  
Silent.

**DOUBLE FEED, SELF-THREADING,  
AUTOMATIC TENSION.**

Large,  
Handsome.

**CROWN SEWING MACHINES**

Light-Running.

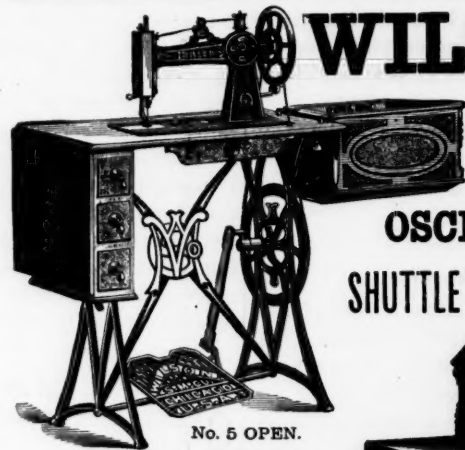
— ALSO —  
**Avery and Singer Sewing Machines.**

Agents Wanted.

**CHROMOS and FRAMES. Prices Reduced. Full Circulars to the Trade.**

**GEORGE P. BENT, 81 Jackson Street, Chicago, Ill.**

## LIGHTNING SEWER WILSON'S NEW



No. 5 OPEN.

**THE BEST  
SEWING MACHINE  
IN THE  
WORLD.**

SEND FOR ILLUSTRATED CATALOGUE No. 230. **AN AGENT**  
WILL DELIVER A MACHINE AT YOUR  
RESIDENCE, FREE OF CHARGE,  
SUBJECT TO APPROVAL.

**ADDRESS WILSON SEWING MACHINE CO.**

129 & 131 State St., Chicago, Illinois, U. S. A.



No. 5 CLOSED.

**OSCILLATING  
SHUTTLE SEWING MACHINE**

AGENTS WANTED.

**A Book-Sewing Machine.**

IN THE COURIER of March 13 mention was made that a book-sewing machine had been recently invented by David McConnell Smyth, of Hartford. The following description has since been obtained. It is about four feet high, three feet wide and two and a half feet deep, and looks like an ordinary sewing-machine. On a single bar are arranged eight semicircular needles, which enter with exactness and automatic regularity the incisions in the sheets, which are previously made in the common way. Passing ceaselessly in and out, these needles make a perfect lock-stitch at the rate of from 25,000 to 30,000 signatures a day; whereas a girl who can sew 2,500 signatures per day by hand is considered an expert. A company of well-known business men has been formed at Hartford, with a capital of \$300,000, for the manufacture of the machines.

**The Keats Machine.**

THE Providence Tool Company, of Providence, R. I., in addition to its own "Household," is manufacturing the Keats wax-thread sewing-machine, invented by John Keats, of England. This machine is preferable to other wax-thread machines, because it uses thread treated with hard shoemakers' wax, and makes a lock-stitch the same on both sides.

The essential feature of the construction and mode of operation of this sewing-machine is an oscillating shuttle placed, together with the mechanism by which it is operated, over, instead of underneath, the work. The advantages of this construction are apparent to those acquainted with the uses of wax-thread sewing-machines. The great difficulty in applying the lock-stitch to many parts of boots and shoes is found in the large amount of space occupied by a shuttle and its driving mechanism, which effectually prevents its being used in connection with the horn or beak upon which a boot or shoe must be placed in order that the sole may be stitched to the upper. The mode of construction of the Keats machine completely obviates these difficulties. The horn or beak is reduced to a simple block of iron of the proper shape and sufficient strength for the purpose for which it is intended, and provided with a hollow recess through which the under thread is passed to the needle plate, which is situated at its upper or outer end. The advantages of the Keats machines over other wax-thread sewing-machines are not confined to the purposes for which they are used in the shoe trade, but they extend to all the numerous varieties of harness, bag and trunk work, wherein it is necessary to use wax thread, and where seams have to be made in hard and unyielding material, and in close and inconvenient corners.

The operation of the machine is performed by a barbed needle which perforates the material. This catches and draws up the under-thread, which, by the means of an instrument called the separator, is brought in contact with the point of the oscillating shuttle above, over which it passes and forms a perfect lock-stitch, drawn tight by the needle in its next upward stroke. The shuttle used in the Keats machine is round and holds about one hundred feet of coarse linen thread. It has a recess on one side which is shaped to form a hook to catch the loop. A cam on the upright shaft acts upon the presser-bar, which partially relieves the pressure when the process of feeding takes place.

The machine is made to be run either by the treadle or by power. In the latter case, the motion of the machine is controlled by the foot.

Its advantages over single-thread machines are great economy in thread, the small channel that is required to inclose the seam, the great superiority in point of strength and durability of the lock-stitch over the chain-stitch, and the advantages that are found in being able to use different kinds, sizes, or colors of the thread or silk on either side of the work.

The Providence Tool Company makes two kinds of the Keats machine—No. 1, adaptable to the manufacture of harness, saddles, bags and belts, and No. 4, "Horn," for making boots and shoes. Many of these machines are now run very successfully in many of the harness, saddlery, trunk, bag and belting manufacturing.

**Draft of a New Bankrupt Law.**

THE following is a synopsis of the draft of a new bankrupt act drawn by Hon. John Lowell at the request of the leading commercial associations of the country:

**Fees and Salaries.**—The system of paying the registers and clerks according to a complicated schedule of fees was vexatious, and any schedule is likely to prove so. The United States realized a very large tax from bankruptcy under the act of 1867, a single clerk's office having paid into the Treasury more than \$65,000 above the expenses of that office. The legitimate charges of the registers were much better than those of the clerks, but they were not bound to pay anything to the Government. When it is considered that these large amounts were paid in innumerable small fees by bankrupts and creditors, the dissatisfaction with the system is easily understood. The waste and vexation were out of proportion to the value received. By this bill the registers are to be paid by the Government, and for these and other expenses certain round sums are to be paid into the Treasury in every case, depending somewhat upon the amount of assets. The clerks cannot be paid by salary consistently with the general law, which requires their offices to be self-supporting. In their case the fees are simplified, diminished and consolidated, while they do most of the work formerly done by marshals.

**Supervisors.**—A salaried officer is to be appointed in each circuit, with duties resembling those of a bank examiner, who will oversee the settlement of all estates, and the administration of the law by all officers, with authority to procure a remedy for negligence and fraud. All persons acquainted with the operation of insolvent and bankrupt laws are aware that the creditors cannot easily combine and cannot singly afford to do the work that this officer is to do, and yet it must be done by some one. This feature of the law is believed to be highly important.

**Registers.**—The power of registers are increased, and their sessions are to be held at stated times and places convenient for the suitors.

**Composition.**—Provision is made for composition; but the rights of creditors are guarded by the mode of proceeding, and by requiring one-third of the composition to be paid in cash and the remainder to be amply secured; and of debtors, by giving them a regular discharge as soon as this is done.

**Exemptions.**—The amount of property exempted from the operation of the decree is made substantially uniform for all traders throughout the country.

**Debtor and Creditor.**—The honest debtor will obtain his discharge more readily and at less expense than under the old law. The right of creditors to have a debtor made bankrupt is substantially like that under the law of 1867. To meet a kind of fraud and oppression which is but too common, it is made a crime in a creditor to take payment for any act of forbearance in the course of the proceedings, or more than his share of a composition. Many other changes in the former law will be found in the new act. They are the suggestions of experience, and are intended to solve doubts, to make the law more intelligible and precise, to remedy defects, and to simplify and cheapen its administration.

**The Porter Needle Company.**

THE Porter Needle Company, the formation of which was recently mentioned in THE COURIER, is now fully organized and in working order. Its officers are: Ed. F. Porter, president; Hugh Robinson, vice-president; Lewis B. Porter, treasurer; W. D. Porter, secretary. The factory is at Watertown, Mass., an excellent location, and where water-power can be had for a greater part of the year. There are two buildings, built of brick, two and a half stories high, one 130x30 feet, and the other 60x36 feet in dimensions. There are seventy-five workmen constantly employed, and one million needles are now being finished. A new Corliss engine of thirty-horse power has just been put in, so that the works can be run when the water-power fails. The prices of this company compare favorably with those of other manufacturers.

**New Patents.**

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

- No. 225,523. Presser-Foot and Cord-Guide for Button-Hole Sewing-Machines.—Thomas S. L. Howard, Somerville, assignor to Gordon McKay, Trustee, Cambridge, Mass.  
No. 225,553. Sewing-Machine.—Jacques E. Bertin, Paris, France. Patented in England, December 3, 1877.  
No. 225,559. Button-Hole Sewing-Machine.—John H. Brown, Brooklyn, N. Y.  
No. 225,627. Sewing-Machine Motor.—Joseph V. Morton, Winchester, Ky.

**Table of Exports.**

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of sewing-machines from the port of New York for the week ended March 23, 1880:

Exported to.	No. of Cases.	Value.
Brazil.....	57	\$1,763
British Australia.....	73	2,058
British West Indies.....	6	143
Central America.....	26	617
Cuba.....	104	1,685
Danish West Indies.....	2	42
French West Indies.....	21	178
Hamburg.....	714	16,902
Hayti.....	1	60
Liverpool.....	82	1,364
Mexico.....	102	2,551
Porto Rico.....	60	952
U. S. Colombia.....	143	4,481
Venezuela.....	9	436
Totals.....	1,400	\$33,232

**NEEDLE POINTS.**

....J. W. Blake, of the Domestic Sewing-Machine Company, has been quite ill with quinsy, but is recovering.

....W. G. Wilson, of the Wilson Sewing-Machine Company, is expected to arrive here from Chicago next week.

J. G. Ayres, of Chicago, and H. Brinsmaid, of St. Louis, Howe agents at those places, were in New York last week. They reported business excellent.

....Robert B. Todd, the Albany, N. Y., agent of the Domestic Sewing-Machine Company, was in New York last week. Business, he says, is first rate.

....Theodore Kohn, of Orangeburg, S. C., agent at that place of Craig & Co., sewing-machine dealers of Atlanta, Ga., is in New York at present on a visit of several weeks.

....The American Sewing-Machine Company, of Philadelphia, has moved into its splendid premises just about completed, at the corner of Lehigh avenue and American street.

....The sewing-machine of Grimme, Natalis & Co., of Brunswick, Germany, has proved such a success at the Sydney (N. S. W.) Exhibition, that a single house there has made a contract with them for 10,000 machines per annum for five consecutive years.

....Peoples Brothers, general sewing-machine dealers, heretofore of Valdosta, Ga., moved to Atlanta last week, and opened an attractive store on Whitehall street, near Alabama street. The location is near what is known as the "Sewing-Machine Quarter."

....The Wilson Sewing-Machine Company has engaged quarters for its retail store at No. 34 West Fourteenth street, and will occupy them on or about April 1. The space occupied will be 12½ feet wide by 39 feet long. The wholesale department will be located somewhere down town.

....A. A. Solomons, of Sumter, South Carolina, came to New York during the early part of this week and bought a bill of Grover & Baker sewing-machines from the Domestic Company, which, it will be remembered, purchased the patents, goodwill, &c., of the old Grover & Baker Company.

....The Singer Manufacturing Company was served at Chicago on the 16th inst. with a summons, in a suit brought against it by H. C. Goodrich, of that city, for alleged infringement of the Goodrich tucker patent. The Singer Company has not yet made an answer. The case will come up in Chicago for hearing, on the motion for an injunction, on April 7.

....In addition to the New Home, Johnson, Clark & Co. manufacture the Home Shuttle and American National sewing-machines. These latter are more especially adapted for export trade, and all intended mainly for hand use. It is a well-known fact that these hand machines have much merit, as they meet with a wide sale. The firm is behind orders over 2,500 for export trade.

....A firm of commission merchants, of Vigo, Spain, said to possess the necessary facilities, is about to establish a permanent exhibition in that city of American manufactures, with a view of building up a trade in them with the neighboring towns and country districts of Spain and Portugal. A correspondent of THE COURIER, at Vigo, referring to the enterprise, says that among the articles desired are family sewing-machines of improved construction, to compete with the Singer machine, and sewing-machines for making shoes. Further information will be furnished to those interested on application to THE COURIER office, No. 74 Duane street.



**THE "GENERAL FAVORITE."**

Especially for Manufacturers and all kinds of Heavy Work.

**THE "PEOPLE'S FAVORITE."**

The Lightest, Quietest, Simplest, Best Machine ever offered for the Foreign Trade.

**THE "FAMILY FAVORITE."**

Light Running, Simple, Noiseless, Durable, Automatic Spooler.

# The Favorites of the World!

THESE Machines have been remodeled and improved until they are most perfect in all respects. Their parts are all of steel or wrought iron forgings; adjustment for wear is provided for; the Shuttle used by either carries 42 yards of No. 50 Cotton; quietness and lightness have been increased; elegant wood-work is applied to all Family Machines. Special attention given to packing compactly and safely for Foreign Shipment. Prices of Machines varying according to Styles and Models.

SEND FOR CIRCULARS AND PRICE LISTS.

WEED SEWING MACHINE COMPANY,

HARTFORD, CONN., U. S. A.

## NATIONAL NEEDLE COMPANY,

MANUFACTURERS OF

### Standard Sewing Machine Needles

FOR ALL MACHINES.

*Highest Award at the Centennial Exhibition.*

OFFICE AND WORKS, - SPRINGFIELD, MASS.

## H. B. GOODRICH,

### PIONEER ATTACHMENT HOUSE OF AMERICA.

The Best Goods.

The Lowest Prices.

MANUFACTURER OF

GOODRICH SEWING MACHINES.

GOODRICH DIAMOND HEMMERS.

GOODRICH &amp; BARNUM TUCKERS.

GOODRICH MACHINE NEEDLES.

*General Western Agent for Johnston Rufflers.*

## "D. B. WESSON" SEWING MACHINE.

SOLE AGENT IN Ohio, Indiana, Illinois,  
Wisconsin, Minnesota, Kansas,  
Iowa, Nebraska, Colorado.

Orders for Goods, and Applications for Exclusive Territory should be addressed to

**H. B. GOODRICH, 70 & 72 Adams Street, Chicago, Ill.**



# JOHN CLARK, JR., & Co.'s BEST SIX-CORD

New Extra Quality, for

MACHINE AND HAND SEWING.

Prize Medals Granted for Excellence in Color, Quality and Finish.

THOMAS RUSSELL & CO., SOLE AGENTS,  
NEW YORK.

## THE JOHNSTON TUCK-MARKER

IS WARRANTED TO BE

Better Made, More Durable and Easier  
on the Sewing Machine than any  
Tuck-Marker on the Market.

Write for Price List and Circular to

JOHNSTON RUFFLER CO., Ottumwa, Iowa.

—Improvements September, 1878.—



## Simplicity Simplified!

Notwithstanding the VICTOR has long been the peer of any Sewing Machine in the market—a fact supported by a host of volunteer witnesses—we now confidently claim for it greater simplicity, a wonderful reduction of friction and a rare combination of desirable qualities. Its shuttle is a beautiful specimen of mechanism, and takes rank with the highest achievements of inventive genius.

NOTE.—We not lease or consign Machines, therefore, have no old ones to patch up and re-varnish for our customers.

WE SELL NEW MACHINES EVERY TIME.

Send for Illustrated Circular and prices. Liberal terms to the Trade. Don't buy until you have seen the

Most Elegant, Simple and Easy Running Machine in the Market.  
THE EVER RELIABLE VICTOR.

Victor Sewing Machine Co., Middletown, Conn.

WESTERN BRANCH OFFICE, 235 STATE STREET, CHICAGO, ILL.

USE



GEORGE A. CLARK,  
SOLE AGENT.

The BEST and MOST POPULAR  
Sewing Thread of Modern Times.

BEWARE OF IMITATIONS.

ASK FOR IT. TRY IT.

Six-Cord Soft-  
Finish Spool  
Cotton.

### WILLIMANTIC

The Best Thread  
for Sewing  
Machines.

Unrivalled for Strength, Smoothness and Elasticity.

Recommended, Used and Sold by Dealers all over the Country.

T. M. IVES, Agent, 100 & 102 Worth St., New York.

## W. A. ROBINSON & CO.,

Sewing Machine Oils.

WE SELL NOTHING BUT THE PURE SPERM OIL. THE BEST IN THE MARKET.  
NO CHEAP MIXTURES.

Send for Price List to

W. A. ROBINSON & CO.,  
New Bedford, Mass.

## SEWING MACHINE NEEDLES

DOMESTIC NEEDLE WORKS,

Middleboro, - - Mass.,  
MANUFACTURERS OF

### Sewing Machine Needles

OF EVERY DESCRIPTION.

Our Needles are made of the Finest Quality Cast Steel,  
and are Warranted equal to the Best.

Stanard's Patent Needles (the New Davis, Eldridge,  
and New St. John) are manufactured by these  
Works, licensed under U. S. Patent,  
No. 55,927, and our customers are  
fully protected in their use.

ALL ORDERS PROMPTLY FILLED.

Address all orders to

DOMESTIC NEEDLE WORKS,  
MIDDLEBORO, MASS.

# THE NEW LIGHT-RUNNING HOWE!

ITS SUPERIORITY ACKNOWLEDGED!

## SPECIAL NOTICE TO THE TRADE.

We are now prepared to furnish the New "B" Howe Sewing Machine for Family use in any quantities desired, and take pleasure in calling the attention of the Trade to this MOST RELIABLE of all Machines,

## THE NEW LIGHT-RUNNING HOWE.

In principle and construction it has no equal. The easiest Machine in the market to sell. Every one is as fine as skilled labor can produce. We build no inferior grades, the greatest care being used in sending out these Machines in perfect condition. While the great perfection of stitch produced by the OLD Howe is maintained in the New B, its excellence is increased by the great improvements in the size of arm, in finish, in simplicity, in speed, and as recently improved it stands unrivalled as the lightest running Lock Stitch Machine in the market.

Special attention is also called to the Howe "D" Machine for manufacturing purposes of all kinds. It can be used as Cylinder or Platform Machine at the will of the operator.

The NEW "B" HOWE has no equal, and is the cheapest and best Machine for the Agent to sell and the consumer to purchase.

Send for Circular, Price List and Terms.

The Howe Machine Company, 28 Union Square, New York.



# Wheeler & Wilson

## NEW SEWING MACHINES

For Family Use,  
AND ALL GRADES OF MANUFACTURING IN CLOTH AND LEATHER.

Exposition Universelle Internationale de 1878.

COMMISSARIAT GENERAL ETATS UNIS D'AMERIQUE,  
CHAMP-DE-MARS, PARIS, November 8, 1878.

I have examined the official List of Awards at the Universal Exposition, as published by the French authorities, and find that only one Grand Prize was awarded for Sewing Machines; that was given to the WHEELER & WILSON COMPANY of New York.

The Grand Gold Medal and Diploma were delivered to me at the Palais de l'Industrie, October 21, and by me at once given to the representative of that Company at the Exhibition.  
(Signed) R. C. McCORMICK, COM. GENERAL.

The only Grand Gold Medal and Grand Prize Diploma awarded for Sewing Machines at the

Paris Exposition, 1878, may be seen at the office of

**WHEELER & WILSON MFG. CO.,**

44 East Fourteenth St., Union Square, New York.

# The Genuine Singer

## NEW Family Sewing Machine.

MORE POPULAR THAN EVER!

The popular demand for the GENUINE SINGER in 1879 exceeded that of any previous year during the Quarter of a Century in which this "Old Reliable" Machine has been before the Public.

1878 we sold 356,422 Machines.

1879 " 431,167 "

Excess over any previous year 74,735 Machines.

Our Sales last year were at the rate of over

1,400

Sewing Machines

A DAY

For every business day in the year.

—THE—

"Old Reliable" Singer

—IS—

THE STRONGEST,  
THE SIMPLEST,  
THE MOST DURABLE  
Sewing Machine ever yet  
Constructed.

**THE SINGER MFG. COMPANY,**

Principal Office, 34 Union Square, New York.

1,500 Subordinate Offices in the United States and Canada, and 3,000 Offices in the Old World and South America.

GENUINE!

GENUINE!

GENUINE!

The only house in America where the GENUINE PARTS FOR ALL MACHINES can be obtained.

We are ready to offer the Genuine Parts for all the Leading Machines at as low prices as the Bogus have ever been sold. Agents, Send for Catalogue of Prices.

The SINGER MFG. CO., 34 Union Square, N. Y.  
The HOWE MACHINE CO., 28 Union Square, N. Y.

The WHEELER & WILSON MFG. CO., 44 E. 14th St., N. Y.  
The WOOD S. M. CO., 26 Union Square, N. Y.  
DOMESTIC S. M. CO., Broadway and Union Square, N. Y.

**C. B. BARKER & CO.,**

No. 40 East 12th Street, New York.

## Sewing Machine Supplies.

The only house in  
the United States  
having a full line of

Duplicate Parts,  
Attachments, Needles,  
Oil and Furniture,

and everything re-  
quired by the Sew-  
ing Machine Trade.

**JOHN THORNTON & CO., No. 62 Walker St., N. Y.**

NOTE.—We carry a larger and more complete stock than any house in our line. Correspondence is solicited from parties who have had difficulty in obtaining old style parts not usually carried in stock, but for which there is a steady demand. In ordering old parts, a sample or a drawing should accompany each order. Send for circular of "New Pocket Needle Case." Dealers, Send for Price List.

# SOHMER

# PIANOS.

SOHMER & CO.

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition. Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

No. 149 to 155 E. 14th Street, N. Y.

# SOHMER



# ESTEY ORGAN

**E**verywhere known and prized for  
**S**kill and fidelity in manufacture,  
**T**asteful and excellent improvements,  
**E**legant variety of designs,  
**Y**ielding unrivaled tones.

Illustrated Catalogues sent free.

**J. ESTEY & CO.,**

Brattleboro, Vt.

# STEINWAY

GRAND, SQUARE AND UPRIGHT

# PIANOS.

STEINWAY & SONS are the only Manufacturers who make every part of their Piano-fortes, exterior and interior (including the casting of the full iron frames), in their own factories.

**New York Warerooms, Steinway Hall,**

Nos. 107, 109 and 111 E. Fourteenth Street.

**CENTRAL EUROPEAN DEPOT, STEINWAY HALL,**

No. 15 Lower Seymour Street, Portman Square, W., London.

Factory: Block bounded by 4th and Lexington Aves., 52d and 53d Sts., New York.

**SAW MILL, IRON FOUNDRY AND METAL WORKS, ASTORIA, LONG ISLAND.**

Opposite One Hundred and Twentieth Street, New York.